TDR Volume 43 Index

T161: vol. 43, no. 1 (Spring 1999)
T162: vol. 43, no. 2 (Summer 1999)
T163: vol. 43, no. 3 (Fall 1999)
T164: vol. 43, no. 4 (Winter 1999)

By Author

Auslander, Philip, "*Unpopular Cultures: The Birth of Law and Popular Culture* by Steve Redhead; *Bertolt Brecht and Critical Theory: Marxism, Modernity and The Threepenny Lawsuit* by Steve Giles" (Book Review) 3:169–99

Bell, John, "The End of *Our Domestic Resurrection Circus*: Bread and Puppet Theater and Counterculture Performance in the 1990s" 3:62–80
Bell, John, "Puppets, Masks, and Performing Objects at the End of the Century" 3:15–27
Bell, John, "Rediscovering Mask Performance in Peru: Gustavo Boada, Maskmaker with Yuyachkani" (Interview) 3:169–81
Bogatyrev, Pyotr, "Czech Puppet Theatre and Russian Folk Theatre" 3:97–114
Brandon, James R., "Kabuki and Shakespeare: Balancing Yin and Yang" 2:15–53
Bruner, Jody, "*Choreography & Narrative: Ballet's Staging of Story and Desire* by Susan Leigh Foster" (Book Review) 2:159–62
Bunzli, James, "The Geography of Creation: Décalage As Impulse, Process, and Outcome in the Theatre of Robert Lepage" 1:79–103
Burt, Ramsay, "*Dancing Female: Lives and Issues of Women in Contemporary Dance* by Sharon Friedler and Susan Glaser; *Dancing Women: Female Bodies in Performance* by Sally Banes" (Book Review) 1:176–82
Buszek, Maria-Elena, "Representing 'Awarishness': Burlesque, Feminist Transgression, and the 19th-Century Pin-up" 4:141–62

Chatterjee, Sudipto, "*The Cambridge Guide to Asian Theatre* edited by James R. Brandon" (Book Review) 3:204–05

Daly, Ann, "*First We Take Manhattan: Four American Women and the New York School of Dance Criticism* by Diana Theodores; *Marmalade Me*, revised and expanded edition by Jill Johnston; *Spreading the Gospel of the Modern Dance: Newspaper Dance Criticism in the United States, 1850–1934* by Lynne Conner" (Book Review) 1:184–90
Dieckmann, Friedrich, "Brecht's Modernity: Notes on a Remote Author" 4:12–15
Dixon, Steve, "Digits, Discourse, and Documentation: Performance Research and Hypermedia" 1:152–75

Gemünden, Gerd, "Brecht in Hollywood: *Hangmen Also Die* and the Anti-Nazi Film" 4:65–76

The Drama Review 43, 4 (T164), Winter 1999. Copyright © 1999 New York University and the Massachusetts Institute of Technology.

Gĩchingiri Ndĩgĩrĩgĩ, "Kenyan Theatre after Kamĩrĩĩthũ" 2:72–93
Goat Island and the Students of the Sunflower Community School, Chicago, "The Incredible Shrinking Man Essay & Board Game: a collaborative publication project" 1:13–45
Grotowski, Jerzy, "Untitled Text by Jerzy Grotowski" 2:11–12
Grotowski, Jerzy, and Thomas Richards, "Workcenter of Jerzy Grotowski and Thomas Richards and *Action*" 2:13–14

Harding, Frances, "Presenting and Re-Presenting the Self: From Not-Acting to Acting in African Performance" 2:118–35
Harris, Jane, "*Contract with the Skin: Masochism, Performance Art and the 1970s* by Kathy O'Dell" (Book Review) 2:157–59
Heeg, Günther, "Einar wie Eva: Towards an Economy of the Feminine in Schleef's *Puntila*" 4:86–94

Jakovljevic, Branislav, "Theatre of War in the Former Yugoslavia: Event, Script, Actors" (Comment) 3:5–14

Kaplin, Stephen, "A Puppet Tree: A Model for the Field of Puppet Theatre" 3:28–35
Kendall, "The Role of Izangoma in Bringing the Zulu Goddess Back to Her People" 2:94–117
Kĩmani Njugo, "Gĩcandĩ and the Reemergence of Suppressed Words" 2:54–71

Laughlin, Karen, "*American Women Playwrights: 1900–1950* by Yvonne Shafer; *Women in the American Theatre: Actresses & Audiences 1790–1870* by Faye E. Dudden" (Book Review) 2:150–54
Lehmann, Hans-Thies, "Brechtblock" 4:50–52
Lehmann, Hans-Thies, "Newness and Pleasure: Mahagonny Songs" 4:16–26
Lepecki, André, "Skin, Body, and Presence in Contemporary European Choreography" 4:129–40

Mahlke, Stefan, "Brecht ± Müller: German-German Brecht Images before and after 1989" 4:40–49
Manning, Susan, "*Alien Bodies: Representations of Modernity, 'Race' and Nation in Early Modern Dance* by Ramsay Burt" (Book Review) 1:182–84
Martin, Carol, "Brecht, Feminism, and Chinese Theatre" 4:77–85
Mazer, Sharon, "*Contemporary Plays by Women of Color* edited by Kathy Perkins and Roberta Uno" (Book Review) 3:205–08
Mazer, Sharon, "*Destination Culture: Tourism, Museums, and Heritage* by Barbara Kirshenblatt-Gimblett; *Spectacular Nature: Corporate Culture and the Sea World Experience* by Susan G. Davis; *Weird and Wonderful: The Dime Museum in America* by Andrea Stulman Dennett" (Book Review) 4:163–69
Moten, Fred, "*Soul: Black Power, Politics, and Pleasure* edited by Monique Guillory and Richard C. Green; *Scenes of Subjection: Terror, Slavery, and Self-Making in Nineteenth-Century America* by Saidiya V. Hartman" (Book Review) 4:169–74
Müller-Schöll, Nikolaus, "... just an invented word" 4:27–30

Peck, Jim, "*Peter Brook* by Albert Hunt and Geoffrey Reeves; *The Theatre of Robert Wilson* by Arthur Holmberg" (Book Review) 3:200–04
Portnoy, Edward, "Modicut Puppet Theatre: Modernism, Satire, and Yiddish Culture" 3:115–34

Primavesi, Patrick, "The Performance of Translation: Benjamin and Brecht on the Loss of Small Details" 4:53–59

Raphael, Tim, "The King Is a Thing: Bodies of Memory in the Age of Reagan" 1:46–58
Rudakoff, Judith, "Aleksandar Lukac: Theatre Offensives from Belgrade to Toronto" (Interview) 4:95–112

Schechner, Richard, "Jerzy Grotowski: 1933–1999" (Comment) 2:5–8
Schechner, Richard, "Julie Taymor: From Jacques Lecoq to *The Lion King*" (Interview) 3:36–55
Schechner, Richard, "Oedipus Clintonius" (Comment) 1:5–7
Schumann, Peter, "What, At the End of This Century, Is the Situation of Puppets & Performing Objects?" 3:56–61
Singh, Salil, "If Gandhi Could Fly...: Dilemmas and Directions in Shadow Puppetry of India" 3:154–68
Skipitares, Theodora, "Articulations: The History of All Things" (Photograph Essay) 3:135–53
Sussman, Mark, "Performing the Intelligent Machine: Deception and Enchantment in the Life of the Automaton Chess Player" 3:81–96

Taylor, Diana, "*Culture Across Borders: Mexican Immigration & Popular Culture* edited by David R. Maciel and María Herrera-Sobek" (Book Review) 2:154–57
Taylor, Diana, "Dancing with Diana: A Study in Hauntology" 1:59–78
Tillis, Steve, "The Art of Puppetry in the Age of Media Production" 3:182–95
Toepfer, Karl, "Twisted Bodies: Aspects of Female Contortionism in the Letters of a Connoisseur" 1:104–36
Tomlin, Liz, "Transgressing Boundaries: Postmodern Performance and the Tourist Trap" 2:136–49

Varopoulou, Helene, "Brecht's *Gestus*: Brecht and C.P. Cavafy. And Heiner Müller" 4:60–64

Weiss, Allen S., "An Anatomy of Anatomy" 1:137–44
Weiss, Allen S., "Desublimation and Morbidity" 1:145–51
Wilke, Judith, "The Making of a Document: An Approach to Brecht's *Fatzer* Fragment" 4:122–28
Winnacker, Susanne, "German Brecht, European Readings" 4:7–11
Wirth, Andrzej, "The Lehrstück As Performance" 4:113–21
Wizisla, Erdmut, "Editorial Principles in the Berlin and Frankfurt Edition of Bertolt Brecht's Works" 4:31–39
Wolford, Lisa, "*Staging Resistance: Essays on Political Theatre* edited by Jeanne Colleran and Jenny S. Spencer; *Radical Street Performance: An International Anthology* edited by Jan Cohen-Cruz" (Book Review) 4:175–78

By Title

"Aleksandar Lukac: Theatre Offensives from Belgrade to Toronto" (Interview), Judith Rudakoff 4:95–112
"*Alien Bodies: Representations of Modernity, "Race" and Nation in Early Modern Dance* by Ramsay Burt" (Book Review), Susan Manning 1:182–84

"*American Women Playwrights: 1900–1950* by Yvonne Shafer; *Women in the American Theatre: Actresses & Audiences 1790–1870* by Faye E. Dudden" (Book Review), Karen Laughlin 2:150–54
"An Anatomy of Anatomy," Allen S. Weiss 1:137–44
"The Art of Puppetry in the Age of Media Production," Steve Tillis 3:182–95
"Articulations: The History of All Things" (Photograph Essay), Theodora Skipitares 3:135–53

"Brecht, Feminism, and Chinese Theatre," Carol Martin 4:77–85
"Brecht in Hollywood: *Hangmen Also Die* and the Anti-Nazi Film," Gerd Gemünden 4:65–76
"Brecht's *Gestus*: Brecht and C.P. Cavafy. And Heiner Müller," Helene Varopoulou 4:60–64
"Brecht's Modernity: Notes on a Remote Author," Friedrich Dieckmann 4:12–15
"Brecht ± Müller: German-German Brecht Images before and after 1989," Stefan Mahlke 4:40–49
"Brechtblock," Hans-Thies Lehmann 4:50–52

"*The Cambridge Guide to Asian Theatre* edited by James R. Brandon" (Book Review), Sudipto Chatterjee 3:204–05
"*Choreography & Narrative: Ballet's Staging of Story and Desire* by Susan Leigh Foster" (Book Review), Jody Bruner 2:159–62
"*Contemporary Plays by Women of Color* edited by Kathy Perkins and Roberta Uno" (Book Review), Sharon Mazer 3:205–08
"*Contract with the Skin: Masochism, Performance Art and the 1970s* by Kathy O'Dell" (Book Review), Jane Harris 2:157–59
"*Culture Across Borders: Mexican Immigration & Popular Culture* edited by David R. Maciel and María Herrera-Sobek" (Book Review), Diana Taylor 2:154–57
"Czech Puppet Theatre and Russian Folk Theatre," Pyotr Bogatyrev 3:97–114

"Dancing with Diana: A Study in Hauntology," Diana Taylor 1:59–78
"*Dancing Female: Lives and Issues of Women in Contemporary Dance* by Sharon Friedler and Susan Glaser; *Dancing Women: Female Bodies in Performance* by Sally Banes" (Book Review), Ramsay Burt 1:176–82
"*Destination Culture: Tourism, Museums, and Heritage* by Barbara Kirshenblatt-Gimblett; *Spectacular Nature: Corporate Culture and the Sea World Experience* by Susan G. Davis; *Weird and Wonderful: The Dime Museum in America* by Andrea Stulman Dennett" (Book Review), Sharon Mazer 4:163–69
"Desublimation and Morbidity," Allen S. Weiss 1:145–51
"Digits, Discourse, and Documentation: Performance Research and Hypermedia," Steve Dixon 1:152–75

"Editorial Principles in the Berlin and Frankfurt Edition of Bertolt Brecht's Works," Erdmut Wizisla 4:31–39
"Einar wie Eva: Towards an Economy of the Feminine in Schleef's *Puntila*," Günther Heeg 4:86–94
"The End of *Our Domestic Resurrection Circus*: Bread and Puppet Theater and Counterculture Performance in the 1990s," John Bell 3:62–80

"*First We Take Manhattan: Four American Women and the New York School of Dance Criticism* by Diana Theodores; *Marmalade Me*, revised and expanded edition by Jill Johnston; *Spreading the Gospel of the Modern Dance: Newspaper Dance Criticism in the United States, 1850–1934* by Lynne Conner" (Book Review), Ann Daly 1:184–90

"The Geography of Creation: Décalage As Impulse, Process, and Outcome in the Theatre of Robert Lepage," James Bunzli 1:79–103
"German Brecht, European Readings," Susanne Winnacker 4:7–11
"Gĩcandĩ and the Reemergence of Suppressed Words," Kĩmani Njugo 2:54–71

"If Gandhi Could Fly...: Dilemmas and Directions in Shadow Puppetry of India," Salil Singh 3:154–68
"The Incredible Shrinking Man Essay & Board Game: a collaborative publication project," Goat Island and the Students of the Sunflower Community School, Chicago 1:13–45
"Puppets, Masks, and Performing Objects at the End of the Century," John Bell 3:15–27

"Jerzy Grotowski: 1933–1999" (Comment), Richard Schechner 2:5–8
"Julie Taymor: From Jacques Lecoq to *The Lion King*" (Interview), Richard Schechner 3:36–55
"... just an invented word," Nikolaus Müller-Schöll 4:27–30

"Kabuki and Shakespeare: Balancing Yin and Yang," James R. Brandon 2:15–53
"Kenyan Theatre after Kamĩrĩĩthũ," Gĩchingiri Ndĩgĩrĩgĩ 2:72–93
"The King Is a Thing: Bodies of Memory in the Age of Reagan," Tim Raphael 1:46–58

"Lehrstück As Performance, The," Andrzej Wirth 4:113–21

"The Making of a Document: An Approach to Brecht's *Fatzer* Fragment," Judith Wilke 4:122–28
"Modicut Puppet Theatre: Modernism, Satire, and Yiddish Culture," Edward Portnoy 3:115–34

"Newness and Pleasure: Mahagonny Songs," Hans-Thies Lehmann 4:16–26

"Oedipus Clintonius" (Comment), Richard Schechner 1:5–7

"Performing the Intelligent Machine: Deception and Enchantment in the Life of the Automaton Chess Player," Mark Sussman 3:81–96
"The Performance of Translation: Benjamin and Brecht on the Loss of Small Details," Patrick Primavesi 4:53–59
"*Peter Brook* by Albert Hunt and Geoffrey Reeves; *The Theatre of Robert Wilson* by Arthur Holmberg" (Book Review), Jim Peck 3:200–04
"Presenting and Re-Presenting the Self: From Not-Acting to Acting in African Performance," Frances Harding 2:118–35
"A Puppet Tree: A Model for the Field of Puppet Theatre," Stephen Kaplin 3:28–35

"Rediscovering Mask Performance in Peru: Gustavo Boada, Maskmaker with Yuyachkani" (Interview), John Bell 3:169–81

"Representing 'Awarishness': Burlesque, Feminist Transgression, and the 19th-Century Pin-up," Maria-Elena Buszek 4:141–62
"The Role of Izangoma in Bringing the Zulu Goddess Back to Her People," Kendall 2:94–117

"Skin, Body, and Presence in Contemporary European Choreography," André Lepecki 4:129–40
"*Soul: Black Power, Politics, and Pleasure* edited by Monique Guillory and Richard C. Green; *Scenes of Subjection: Terror, Slavery, and Self-Making in Nineteenth-Century America* by Saidiya V. Hartman" (Book Review), Fred Moten 4:169–74
"*Staging Resistance: Essays on Political Theatre* edited by Jeanne Colleran and Jenny S. Spencer; *Radical Street Performance: An International Anthology* edited by Jan Cohen-Cruz" (Book Review), Lisa Wolford 4:175–78

"Theatre of War in the Former Yugoslavia: Event, Script, Actors" (Comment), Branislav Jakovljevic 3:5–14
"Transgressing Boundaries: Postmodern Performance and the Tourist Trap," Liz Tomlin 2:136–49
"Twisted Bodies: Aspects of Female Contortionism in the Letters of a Connoisseur," Karl Toepfer 1:104–36

"*Unpopular Cultures: The Birth of Law and Popular Culture* by Steve Redhead; *Bertolt Brecht and Critical Theory: Marxism, Modernity and The Threepenny Lawsuit* by Steve Giles" (Book Review), Philip Auslander 3:196–99
"Untitled Text by Jerzy Grotowski," Jerzy Grotowski 2:11–12

"What, At the End of This Century, Is the Situation of Puppets & Performing Objects?" Peter Schumann 3:56–61
"Workcenter of Jerzy Grotowski and Thomas Richards and *Action*," Jerzy Grotowski and Thomas Richards 2:13–14